



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

long has, perhaps, become so smooth now that they cannot help sinning in it. If they were to manufacture art less, and study it and the caprices and graces of nature more, the probabilities are that San Francisco paintings would in the early future be esteemed more highly by the world's dilettanti, and become treasures of art which posterity will not willingly let die."

On the evening of Dec. 13th, the Academy of Design, in Chicago, gave a public reception to Felix Regamy, one of its members, who has just returned from a trip to Japan under the auspices of a French society, where he went to study the methods of drawing and design pursued by the Japanese. Mr. Regamy was introduced by Mr.

Cochrane, the president, and entertained the large audience with a series of charcoal drawings, executed with great rapidity, some of which were caricatures, and others illustrations of Japanese methods of drawing.

The St. Louis Sketch Club, on Nov. 26th, gave at their rooms, to a select company of invited guests, a series of *tableaux vivants*, superior to anything of like character ever before produced in the city. Pictures by Rembrandt, Holbein, Franz Hals, Fortuny, Gérôme, and others, were reproduced with such fidelity that the uninitiated found it difficult to believe the real canvas was not before them. The Club rooms have recently been decorated in mediæval style by the members.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

EGYPT. — Mariette Bey, in a paper read before the members of the Académie des Inscriptions et Belles-Lettres (Oct. 10, 1879), has sketched a programme for future explorations in Egypt, which are to elucidate certain obscure epochs in the ancient history of the country. To this programme M. Mariette solicits the adhesion of the Académie, as he believes that the moral support of this learned body may have weight with the new Khedive, upon whose liberality and good-will the final issue depends. Amelia B. Edwards, who gives a detailed account of M. Mariette's plans in the *Academy* of Nov. 8th, 1879, "is tempted to ask whether more substantial encouragement might not be forthcoming if M. Mariette were to embody his views in a memoir addressed to a wider audience. Egyptology is a science that appeals not to Egyptologists only, but to archæologists, philologists, anthropologists, Bible students, artists, and travellers all over the world. From so large a circle of sympathizers there might easily be collected a reserve fund which should, from time to time, be used to supplement the hoped for, but too certainly inadequate, Khedival subsidy." In a later communication to the *Academy*, the same writer states that a similar suggestion has been made by M. Edouard Naville. M. Naville proposes that foreign governments and societies be allowed to excavate in Egypt under the same regulations, and subject to the same restrictions, as to proprietary rights, which were imposed by the Greek government upon Dr. Schliemann and the explorers at Olympia.

THE HITTITES OF ASIA MINOR. — In a communication to the *Academy* of Nov. 1, 1879, on the Hittite monuments discovered in Asia Minor, Mr. A. H. Sayce reaches the conclusion that "the Hittites would seem to be the missing link between the art and culture of Assyria and those of Lydia and the Ægean. While, on the one hand, we may compare the forms of the bull and the lion copied by Perrot at Eyuk (Pl. 57) with those found on objects from Mykenæ and Spata, we may, on the other hand, compare the general character of all the Hittite sculptures with that of the bas-reliefs from Nineveh. How far the

artistic influence of the Hittites extended we shall perhaps learn when the remains of the old Lydian capital find an excavator."

THE LANDS OF THE BIBLE. — Mr. Sayce writes to the London *Times*: — "May I venture to appeal to the public on behalf of a tour of exploration in Biblical lands, in which Mr. W. St. Chad Boscawen is at present engaged? Through the kindness of a few friends, funds have been raised to carry him as far as Beyrout, whence he hopes to travel through Northern Syria and the Tigro-Euphrates valley, visiting and examining on his way the sites of Carchemish and other Hittite cities, Nineveh, Calah, Assur (the ancient Assyrian capital), Balawat, and Bagdad. Bagdad will be a centre for exploring Ur (the birthplace of Abraham), Erech, and other Babylonian cities. The success of the expedition will, of course, largely depend on the funds at Mr. Boscawen's disposal, and I venture to hope, therefore, that he will be assisted in his work by those interested in the archæology of the East. Subscriptions will be received by the treasurer of the fund, Mr. Edmond Beales, Osborn House, Bolton Gardens South, South Kensington."

GAZA. — The discovery is reported of a colossal monolithic marble statue of a man near Gaza, in the southwestern part of Syria. The head alone measures three feet from the top to the extremity of the beard, and the whole height of the figure is fifteen feet.

SARDIS. — "I shall be glad if you will allow me to call attention to the wanton destruction of Greek temples which is going on in the neighborhood of Smyrna. I could multiply instances to almost any extent, but it will be enough to mention two which have lately come under my notice. The Temple of Cybele, at Sardis, has never been excavated, and the soil has accumulated above the pavement to a depth of at least twenty-five feet; but even this is not sufficient to preserve it, for I found when I was, there that a quarry had been dug on the north side, and that splendid blocks were being broken up into small pieces to burn in the neighboring lime-kilns. A few days previously I visited the site of the Temple of Diana, at Tekeh (Magnesia ad Mæandrum). The walls of the peribolus are standing to a height of about twenty feet, and

they have hitherto been the most perfect of their kind existing; but I fear that they will soon disappear altogether, for I saw a number of men employed in pulling them down and carting away the stones for building purposes. It is very difficult to suggest a remedy for such a state of things, so long as the district continues in its present unsettled condition; but as there is, I am told, some prospect of excavations being undertaken at Sardis, it may be well to point out that, so far as the preservation of the temple is concerned, it is necessary that they should be begun at once." — F. W. PERCIVAL, in *The Athenæum*.

HOMERIC TROY. — Mr. William Simpson, in the *Academy* of Nov. 1, 1879, criticises Prof. Sayce's attempts to prove the Hellenic character of the ruins at Bounarbashi, and says that "this and other efforts at the depreciation of Bounarbashi mean the exaltation of Hissarlik." He states his own convictions as follows: "Although I have found myself in the *mêlée* of this modern war of Troy, I have declared myself as being neither a Bounarbashite nor a Hissarlikite. Having visited the Troad, and read a few of the works relating to the subject, the tendency in my mind is to agree with those who think that neither of the rival sites will ever be made to agree with the tale of Homer. The author of the *Iliad* was neither a surveyor, an archæologist, nor even a special correspondent, whose professed duty would be to supply accurate information."

OLYMPIA. — Telegrams from Olympia announce the finding of the head of the kneeling boy from the eastern pediment of the Temple of Zeus; the head of the Roman Emperor with the beautiful armor, which shows the statue to be that of Titus; a statue of Fortune; and the head of the Nike of Paionios. A threefold band is twisted around the latter, but the face is unfortunately injured. There have also been discovered an inscription in which the name of Polykleitos occurs, a bronze discus with an inscription, and a new hall in the Roman style on the south-west.

MELOS. — The three statues recently unearthed in Melos have been purchased by the Greek government, and lodged in the Museum at Athens, at a cost of over 27,000 drachmas. The most perfect of the three is a figure of Poseidon, said to be in the highest style of Greek art. (*Athenæum*.)

SAMOTHRACE. — The pedestal of the statue of Victory, found at Samothrace, by M. Champoiseau, in 1863, has been placed in the Court of the Sphinx at the Louvre. This pedestal, brought to France only lately, is formed of enormous blocks of marble, and represents the prow of an ancient galley. It is extremely interesting as the representation of a vessel of war about 280 years before the Christian era. The statue itself stands in the Hall of the Caryatides.

MAESTRICHT. — A beautiful Roman villa has lately been discovered in the course of excavations on the site of a Roman settlement. A number of objects of art, sculptures, vases, coins, etc., have been found.

THE MSS. OF LIONARDO DA VINCI. — Mr. J. P. Richter, in the *Academy* of Nov. 8, 1879, gives some account of the Codices bequeathed by Mr. John Foster, in 1876, to the South Kensington Museum, of which, according to the writer named, no notice whatever has so far been taken by the authors who have devoted themselves to the study of Lionardo da Vinci. There are three volumes. The first, measuring 4 in. by 5½, contains a connected treatise

on stereometrical questions, illustrated by drawings, and begun on July 12th, 1505; the last twenty-eight pages are devoted to discussions of a miscellaneous kind. The second and third volumes, which measure only 2½ in. in width by 3½ in height, are perhaps, according to Mr. Richter, the kind of pocket-books which Lionardo advised his scholars to have always about them. They are full of interesting matter, containing notes relating to the *Last Supper*; a few references to pupils, and one to Maestro Giuliano da Mailiano, the Florentine architect and sculptor; some notes concerning the death and burial of his mother; notes of experience; anecdotes; observations on perspective, illustrated by drawings; etc.

MUSEUMS AND COLLECTIONS.

THE NATIONAL GALLERY, LONDON, which was closed during October, has been reopened. According to the *Athenæum*, nine additional pictures were hung during the recess, and five more await hanging. The most important of these is a beautiful Perugino, representing the Virgin and Child, between SS. Francis and Jerome, with two angels above holding a crown. The work was lately bought of the Baron de la Penna, of Perugia, and is in perfect condition. Among the others there are two studies in white and black, by Copley, for his famous picture of the death of the Earl of Chatham.

THE INDIA MUSEUM. — The dispersion of the collections in this Museum has finally been decided upon. The British Museum will receive the series of ancient Buddhist sculptures, thus affording immediate comparison with the remains of Assyrian, Egyptian, and classic sculpture. Casts of these sculptures will be made for the South Kensington Museum.

VERSAILLES. — The rooms of the Museum of Versailles, lately occupied as parliamentary and ministerial offices, are again open to the public, the Chambers having removed to Paris.

A MUSEUM OF FRENCH WORKS OF SCULPTURE, in plaster casts, historically arranged, and embracing architectural sculptures from the twelfth to the sixteenth century, is to be organized in the wing of the Trocadero on the side towards Paris. A bust of M. Viollet-le-Duc, who took an active interest in the carrying out of the project, is to be placed at the entrance to this museum of national French art.

NEUCHÂTEL, Switzerland, is to have a new art museum.

SCHOOLS AND ACADEMIES.

MUNICH. — By royal decree the course of study at the Munich Academy has been extended to eight years, but the council of teachers is empowered to lengthen or shorten the time in individual cases, no pupil, however, to be allowed to stay at the Academy over ten years. Five years are to be devoted to study in the preparatory classes, the other three are set apart for the composition or so-called "master classes." A writer in the *Kunst-Chronik* bewails the incredible ignorance to be found among the younger students, and hopes that, in connection with further reformatory measures promised by the government, some provision will be made for the intellectual training of the pupils. At the Royal Musical School of Munich the study of literary composition, literature,

French, etc., is obligatory, and a similar arrangement, in the opinion of the writer quoted, would be desirable for the Academy.

DÜSSELDORF. — The new building of the Academy of Art was dedicated on Oct. 20th, 1879. It is a work of the architect Riffart, and was begun in 1875. The cost of the building, which still awaits part of its sculptured decorations, is not to exceed 1,350,000 marks.

MR. W. B. RICHMOND began his first course of lectures as Slade Professor at Oxford on Wednesday last. It is understood that Mr. Richmond will likewise give practical instruction in art to such Oxford students as may desire to receive it. (*Academy*.)

EXHIBITIONS.

A NATIONAL ART EXHIBITION is to be opened at Turin on April 25th. The King of Italy has announced his intention of purchasing largely at this exhibition.

MADRID is to have an international exhibition in 1881.

AN HISTORICAL EXHIBITION OF BELGIAN ART opened in Brussels on Nov. 30th, and is to close on Feb. 8th. It is restricted entirely to the works of Belgian artists, whether residing at home or abroad, and of foreign artists domiciled in Belgium.

LONDON. — Two interesting special exhibitions have lately been held in London, one of them consisting of drawings and water-colors by Prout and Wm. Hunt, brought together by Mr. Ruskin, who also provided an annotated catalogue. The other is a Memorial Exhibition in honor of Edwin Edwards, the uncompromising realist, who died last September. Mr. Edwards was also an etcher, and of this part of his work the *Academy* speaks as follows: "The published part of his etchings of old inns presents his talent under the most sympathetic aspect. These etchings should undoubtedly be secured by the public while they may, for they form a delightful and a comely record of some of the most characteristic things in England. Moreover, most of these quaint places are surely doomed."

At the exhibition of the etchings of Méryon, which opened in London towards the end of November of last year, there were also shown "many drawings executed in preparation for the etchings." This fact would seem to confirm the doubt, often expressed, of the truth of the assertion that Méryon drew directly on the plate while standing, and holding plate and mirror (to reverse the object) in one hand. Still, this statement is repeated by so good an authority as M. Lalanne.

MONUMENTS.

A monument has been erected at Belluna in honor of the lexicographer Egidio Forcellini.

A statue by Krauk has been erected in the court of honor of the school at Alfort, in memory of Claude Bourgelat, the founder of veterinary schools in France.

A monument in honor of Francesco Mazzola, or Mazzuoli, known as *Il Parmigiano* or *Il Parmigianino*, was lately inaugurated at Parma.

An association has been formed in Germany for the purpose of collecting funds for the erection of a monument to Dr. Karl Karmarsch, the well-known teacher in the Technical High-School at Hanover, and author of a tech-

nical dictionary and other similar works. Dr. Karmarsch died on March 24th, 1879.

A statue of Rabelais is to be erected at Chinon. The sketches offered in competition were exhibited from the 6th to the 16th of December.

RESTORATIONS, ETC.

THE ALHAMBRA. — The fears for the safety of the Alhambra, which have lately found expression in the papers, are allayed as follows in a European exchange: — "This is not the first time that fears have been entertained of an impending catastrophe on the red hill, the color of which gave its name to the Alhambra. The Alhambra, however, is not simply a palace built upon the summit of a hill; it is a district having a circumference of 1700 metres, which comprises over twenty-four ancient forts and a numerous population. At the foot of the northern declivity of the red hill, the so-called Cerro de San Pedro, flow the waters of the Darro, which wash away the ground for a distance of 75 Spanish ells (about 68 metres). But the abrasion is quite insignificant, and does not in the least justify the fear of the destruction of the old Moorish castle for several centuries to come. The *Torre del Homenaje*, a tower situated 200 metres from the gate of the palace, is the only part threatened, and even this cannot fall before the end of the next half-millennium. The truth of this assertion is made evident by the fact that only a very small part of the weak wall erected by Charles V., and bordering the northern rampart of the Alhambra, has been destroyed, showing that the damage done does not exceed eight to ten ells. It is easy to compute, therefore, that five to six centuries must elapse before the river can undermine the ground upon which stands the *Torre del Homenaje*. Long before the waters can reach the palace, its marble columns, its *azulegos*, and its filigree work in stucco will have crumbled into dust."

THE ITALIAN GOVERNMENT is about to take steps for the preservation and protection of the monuments of art in Italy. Father Luigi Tosti has been appointed superintendent-general of sacred edifices, and the government has also agreed to bear part of the expenses to be incurred in various necessary restorations now going on. Among these is mentioned the repair of the fresco of the *Adoration of the Magi*, by Fra Angelico, in the convent of San Marco, which is in a deplorable condition.

THE CATHEDRAL OF FLORENCE. — It is announced that about one third of the new façade of the cathedral of Florence will be finished this month (November, 1879), and the screens in front of it removed. It will be instructive to learn what modern Italian architects have made of the terrible opportunity afforded them in this ill-advised undertaking. Our Florence correspondent promises us a detailed account of their achievements when the whole is uncovered. One cannot help hoping that it will be found hideously ugly, for it may then perhaps exercise a slightly restraining influence on Italian ardor for works of this kind, by which their noble ancient monuments are sacrificed to suit the views of the modern restorers. (*Academy*.)

THE FAÇADE OF ST. MARK'S, VENICE, is threatened with rebuilding. Mr. William Morris, in a letter to the *London News*, invites all those who are interested in this invaluable relic of the past — and who is not? — to join in a vigorous protest. The *American Architect*, in commenting

upon Mr. Morris's letter, proposes that the façade be repaired, instead of being restored, and suggests an international subscription for the purpose of defraying the cost. "Here is a possible chance," says the *Architect*, "for Mr. Ruskin, or any other friends of the great Venetian church, who are influential enough to give direction to a public movement, and who may be willing to secure the best that can be secured, even if it may not be all they could desire."

THE MADONNA DEL SACCO.—Mr. J. T. Wood, in the *Athenæum* of Nov. 22, affirms that the damage which this famous picture received is not of recent occurrence, and that, for the present at least, there is no further danger. The water-pipes and the roof, the bad condition of which was the cause of the damage, were repaired two years ago.

THE CASTLE OF MARIENBURG, once the residence of the sovereign grand-masters of the knights of the German order, was partly restored at the beginning of this century, and the restoration is now to be completed. Upon the removal of the present finish from the walls of the chapel, a series of mediæval paintings has come to light, which is all the more interesting as no mural decorations of this kind have yet been discovered in that part of Prussia, with the exception of those in the cathedral at Marienwerder.

THE CHURCH OF ST. NICHOLAS AT BERLIN, an imposing mediæval brick building, partly of great antiquity, has been restored. According to the *Kunst-Chronik* "the interior produces a very picturesque effect,—a result which is rare in newly restored churches. In this case the old and the new combine harmoniously."

NUREMBERG.—Mr. Lothar von Faber, who was mentioned in the last number of the REVIEW as one of "the band of destroyers" in Nuremberg, has published an illustrated pamphlet, entitled *Die Zukunft Nürnbergs* (the Future of Nuremberg), in which he unfolds a plan for the partial removal of the old fortifications of the town. The architecturally valuable parts, such as the towers, etc., are to be preserved, and the territory made available by the tearing down of the walls is to be transformed into a broad street and parks. The plan is the work of Prof. A. Gnauth, the director of the Industrial Art School in Nuremberg, and is warmly advocated by a writer in No. 89 of the *Deutsche Bauzeitung*.

NECROLOGY.

ABBONDIO SANGIORGIO, the Italian sculptor, died at Milan, the latter part of last year, at the age of eighty-one. He was the author of the chariot on the Simphon Triumphant Arch and of the *Castor and Pollux* at the entrance of the Royal Palace at Turin.

JUSTIN OUVRIÉ, a landscape painter, who in former years enjoyed a certain reputation, died, Oct. 21, in a hospital at Rouen. He obtained several medals, among them that of the first class in 1843, and was made a member of the Legion of Honor in 1854.

GEORGE FORTNER, historical painter, died at Munich, July 27th, 1879, after prolonged illness. He was born at Munich, Oct. 3, 1814. He studied at the academy of his native city, and under Prof. Schlotthauer. His principal works were compositions for stained-glass windows, executed at the Royal works at Munich.

GUSTAV VON DITTENBERG, the Russian historical painter, died in Moscow on Oct. 15, 1879, aged eighty-five.

M. POELAERT, a pupil of Visconti, and the architect of the Brussels Law Courts, is reported to have died.

VICTOR DUPRÉ, brother and pupil of the celebrated landscape painter, Jules Dupré, died at the Maison Du-bois, after prolonged illness. According to the *Chronique des Arts*, he was a good landscapist of the second order.

JEAN BEST, the distinguished wood-engraver and newspaper proprietor, died recently in Paris. According to *The Bookseller* the credit of establishing illustrated newspapers in France is due, in great measure, to M. Best. When M. Charton, in 1843, started the *Magasin Pittoresque* (the *Illustrated London News* began in May, 1842), he had the greatest difficulty in finding workmen to execute even three or four engravings a week. He applied to several masters, of whom Best was one. They all declared it impossible to execute his order. He would take no denial, however; and partly by promising easy work at first, and engaging to procure some of the blocks in London, he prevailed upon them to make the attempt. It succeeded; in two years they were independent of help from England, and M. Best's fame and fortune were assured.

E. T. BLANCHARD, painter, died in November. He was born in Paris, studied under Cabanel, and received the prize of Rome in 1868. He received a medal of the second class in 1872, and one of the first class in 1874.

COMPETITIONS.

In the competition for the great statue of the Republic which is to be erected by the Municipal Council of Paris, the models of MM. Gautherin, Morice, and Soitoux have been selected for execution on the full scale, and the ultimate decision is postponed till April, 1880.

A typical bust of the French Republic, to be placed in the *mairie* of the thirteenth arrondissement of Paris, and to serve as a model for similar works, has been made the subject of a competition among French sculptors. There is also to be a competition for a medal, one side of which is to show the figures of the Republic and the city of Paris.

A competition has been opened for a monument commemorating the defence of Paris, to be erected at the expense of the city named.

MISCELLANEOUS.

The Düsseldorf Etching Club has published a third collection of ten etchings, including plates by E. Bosch, H. Deiters, Th. v. Eckenbrecher, O. Hoffman, C. Irmer, C. Jutz, Chr. Kroener, J. Leisten, M. Volkhart, and J. Willroder.

Mr. Rossetti has completed three paintings, which are described at length in the *Athenæum* of Nov. 1st, 1879. The subject of the first is the figure of the compassionate *Lady of the Window*, who, as described in the *Vita Nuova*, witnessed Dante's sorrow, and ultimately turned his heart from mournful self-communings. The second is a smaller replica, with changes, of the largest of his works, the famous *Dante's Dream*, and with the addition of a predella, comprising two designs of incidents also described in the *Vita Nuova*. The last is a new representation of the *Blessed Damozel*, likewise with a predella.